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Associate Editor . . . . . Barbara Henson
Feature Editor . . . . . David Storm
London Editor . . . Peter Craig-Raymond
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THE UPS AND DOWNS OF BALLET RUSSE DE MONTE CARLO

by AUBREY HAINES

The foundation of the new school of Russian dance may properly be dated from the alliance of the wealthy amateur, Sergei Diaghilev, and the dancer, Michel Fokine. This resulted in the formation of a dance company that gave its first season in Paris in 1909. In Western Europe, which did not realize that the troupe was a secession from the Imperial School, the company acquired the title of "Le Ballet Russe."

Not until 1916 did Diaghilev's brilliant company come to the United States. Its first American season was a veritable triumph. But the first American visit of the Ballet Russe de Monte Carlo as we have come to know it in recent years was in the season of 1933-34, when it made its debut at the St. James Theater in New York during the Christmas-New Year holidays. The verve, brilliance and glamour the Diaghilev company created in 1916 was seen again in the first appearance of the Ballet Russe de Monte Carlo. To these were added all the modernist notes that had germinated in the turmoil of artistic ideas since then. Said a critic in the **Literary Digest,** "The Monte Carlo Ballet, headed by Léonide Massine, has brought the torch lighted from those sacred fires, and under his efficient guidance the wick has been trimmed to a brilliance of almost equal splendor."

But within four years the company was in turmoil. "Ever sinc last winter," said **Time** Magazine in October of 1938, "the Balle Russe de Monte Carlo has acted like a French cabinet in a crisis Only expert bystanders have been able to puzzle out its compl cated tangle of splits, mergers, lawsuits, reorganizations." Tho month as the troupe started its American season at the Metropol tan Opera House in New York, balletgoers had their first oppo tunity to see the practical results of this turmoil. Notably abser from the programs was the name of Colonel Wassily de Basi The name of Sol Hurok as concert manager took its place. Sti choreographer, Léonide Massine continued to dance with his a customed spirit. But of the company's four familiar prima baller nas — Tatiana Riabouchinska, Irina Baronova, Alexandra Dan lova and Tamara Toumanova — the first two were missing. their places were Alicia Markova and Nini Theilade.

Top to bottom: Nina Novak, Yvonne Chouteau and Alan Howard, Gertrude Tyven.

It was not long until union troubles loomed large on the horizon. All through the season of 1939-1940 the non-union Ballet Russe de Monte Carlo, directed by Léonide Massine, was a thorn in the flesh of American competitors such as the newly organized Ballet Theater and Lincoln Kirstein's all-American Ballet Caravan, which also belonged to the American Guild of Musical Artists. Hence during this season Kirstein and Richard Pleasant, Ballet Theater director, laid plans to force unionization of the Ballet Russe, whose members were admitted to the United States under bond on artists' passports.

The campaign began with a letter to metropolitan music editors on February 26, 1940, stating the matter. It continued with an article in the New York **Herald Tribune,** in which Kirstein threatened that his dancers, in white tights, would picket the opening night of the Russian ballet's spring season, which was always a glamorous social event. The crusade concluded March 23 when Universal Art, Incorported, which owned the Ballet Russe, signed an AMGA contract running until September 15, 1941, providing a $45.00-a-wek minimum and $20.00 weekly during rehearsals. This contract, which meant raises for about one-third of the company, was effective during the Russian troupe's porjected two-month South American tour, which began in mid-May, 1940.

The first week of April, 1940, a picketless opening night at the Metropolitan Opera House ushered in the longest New York spring season in Russian ballet's American history — three weeks, during which classic favorites such as **Swan Lake, Les Sylphides** and **The Afternoon of a Faun** alternated with Matisse's **Rouge et Noir,** Salvador Dali's **Bacchanale,** and the diverting **Gaité Parisienne.**

But satisfying its rivals' pressures for it to unionize was no guarantee that the Ballet Russe could continue to tour untouched by the adversities of life. In September, 1946, the company began its season in New York insufficiently rehearsed. Following a continental North American tour, it returned to the New York City Center for its spring season in a state of exhaustion. This made, according to B. H. Haggin, music critic of the **Nation,** the opening performance of **Danses Concertantes** as agonizing for the spectator as it appeared to be for the dancers themselves. A wreck on the New Haven Railroad had kept the company at the Bridgeport, Connecticut, station until four o'clock on the morning of their City Center opening. But even this could not account for the fatigue that remained manifest the rest of the first week.

The third week of this engagement Danilova was out several days with a blister. The last week Tallchief left the company, Danilova was out again with a sinus attack, and Boris was incapacitated with an injured ankle. Even with the company intact, there were not enough first-rates dancers that season for all the parts that required them nor for alteration in those part. Hence ballet audiences witnessed **Swan Lake, The Nutcracker** and **Ballet Imperial** with Magallanes in parts in which he was embarrisingly incapable of the brilliance they were intended to exhibit. **Ballet Imperial** was performed with Krassovska in a part which required

dazzling speed and sharpness that she lacked. She also appeared as Danilova's alternate in **Night Shadow**, in which she was incapable of Danilova's sustained intensity. Krassovska and Danielian were paired as the inadequate alternates and lacking the wit and grandeur of Danilova and Franklin in **Mozartiana.** And Bliss was placed in the Franklin part in **Rodeo,** for which he lacked the brilliance and personal force. The problem came down to this: when things went wrong, the company had no adequate replacements.

This is not to say, however, that nothing the troupe performed that season was worth seeing. On the contrary, there were occasional first-rate performances of some of the finest works in the Ballet Ruse's repertory: **Le Baiser, Danses Concertantes, Mozartiana, Night Shadow, Le Bourgeois Gentilhomme, Coppellia, The Nutcracker,** and **Rodeo.** As for the new ballets one was fortunate now and then to see Antonia Cobo's little dance-suite, **Madroños.** To be sure, not all of it appeared as good as the hilarious opening scene and some of Miss Cobo's own amusingly light and sharp Spanish-style dancing.

With less fortune audiences saw Valerie Bettis' **Virginia Sampler,** a long, dull ballet by a modern dancer unable, in working with more richly endowed ballet dancers, to transcend the limitations of her own ideas. Furthermore, one was required to listen to the accompanying piece of uninspired music by Leo Smit.

With all these possibilities for misfortune it was not at all surprising to see many empty seats that formerly had been filled at the company's performances. Critics began complaining of what Ballet Russe apparently lacked and must improve upon if it was to regain the prestige it originally had. Among complaints made was that the public no longer had assurance that it could count on seeing the great works of the Ballet Russe repertory in well-

rehearsed performances by dancers of the calibre these works required. It was further suggested that to achieve such performances, the management should engage a conductor with the ability to start with the dancers. It was not infrequently that the dancers had to make second starts. A conductor should also set a tempo at which dancers could perform. Some of the tempi set by the conductor had been at too rapid a pace. Furthermore, the conductor should maintain the tempo he had set and possess the ability to get an orchestra to play correctly.

The Ballet Russe had found New York difficult as a starting place for a tour, for new dancers had to be broken in, with confusion resulting in the corps. To finish a tour in New York was also disastrous, for a good part of the company limped with fatigue. New York audiences demanded new works annually and placed more importance on them than on intrinsic worth in standard repertory. Such requirements naturally were hard on the Ballet Russe, and the company began omitting New York on its 1950-1951 tour.

The Chicago engagement of that season, intended to be the high point of the tour, had an unfortunately long sick-and-accident list but was saved ultimately from disaster by the presence of Yvette Chauviré as guest artist, who danced a beautiful Giselle and a charming Swan Queen.

From this season on the Ballet Russe seemed to have given up all idea of further New York seasons, confining itself instead to the great coast-to-coast tours from September to early April. One critic noted that the company could not show anything like so strong an array of talent on the distaff side, although it had better men and better balanced repertories, even if most of the décor was in a somewhat worn condition. A common complaint by 1953 was that the company had not produced a really good new work for a long time and that it seemed to coast along on its past reputation rather than operate on a sound working policy.

While the overburdening tours were essential to maintain the troupe, the final effect was nevertheless disastrous. Where was the blame to be placed? On the dancers themselves? Apparently not, for their work was admirable when one considered the circumstances under which they frequently performed. Indeed, the company continued to exist largely because the dancers were of such courage and possessed so high a sense of personal responsibility as artists that they would continue to give the very best performance they possibly could under conditions which many people would consider downright impossible. Cities such as Boston, Chicago, San Francisco and Los Angeles were rare oases, where the members of the troupe could relax in the luxury of a week or two weeks' engagement.

The 1951-1952 season brought Serge Denham's Ballet Russe de Monte Carlo an emotion-packed year, characterized by touching farewell performances, stirring reunions, rumors, rifts, and all the elements that made and broke other Russian ballets. The tour that season began with announcements of a planned revival of the Massine-Hinedmith-Tchelitchev **St. Francis,** of a new three-act

production of **Swan Lake,** and of a new ballet based on Hemingway's **Capitol of the World** to music by George Antheil. Unfortunately, however, none of these plans materialized.

The company, which had not appeared in New York since April, 1950, began its tour early in October in Pittsburgh. On October 15 it arrived in Chicago, where Massine and Slavenska were enagegd as guest artists. But both of these dancers left after the Chicago engagement. Late in November, Yvette Chauviré joined the company. After a turbulent farewell at the end of the Christmas engagement in Houston, Danilova left. Danielian, who had joined **Les Ballets des Champs-Elysées** in the fall, returned to the Ballet Russe in January, 1952. Franklin danced his last appearance in Canada in the spring, and there was a repetition of the emotion-arousing public farewell given Danilova.

At the least it was a demoralizing atmosphere for the company. But it was to the credit of the young dancers and a tribute to the inherent discipline that ballet imposes upon its performers that through it all good performances were given. A dancer might send in his resignation in the afternoon, but while he was still with the organization, he gave of his best before the audience that evening.

It was evident that something would have to happen, and something did occur! The reactivated Ballet Russe de Monte Carlo which opened its tour in 1954-1955, was a spirited, strong and willing company. Not only did it possess celebrated soloists, but it had something quite as important to its present success as to its potential future — a nucleus of young artists who obviously were eager to do their best. Even many of the minor roles were well done, which is one of the most promising characteristics that any ballet company can possess.

New works of high quality also were introduced. The program given at the Philadelphia Academy of Music October 23, 1954, contained both of the company's new ballets that season: Léonide Massine's **Harold in Italy** and Antonia Cobo's **The Mikado.** Maria Tallchief and Eugene Slavin, who substituted very capably for Frederic Franklin on short notice, danced a Pas de Deux Classique. The evening concluded with a performance of **Scheherazade** that was sufficient in itself to prove the integrity of the company.

"There was scarcely a trace of the shoddiness, the 'ham' that have been known to make this timeworn ballet something of an ordeal, lightened only by unintentional comic relief, in days of yore," wrote a critic in **Musical America.** "On the contrary, the dancers took their work seriously and injected vitality into the movement and miming . . . All in all, the new Ballet Russe de Monte Carlo is a very promising company that the necessary years of seasoning and integration could weld into a very distinguished ensemble."

The Mikado was a delightful surprise. There are so many pitfalls in taking a Gilbert and Sullivan operetta as the basis for a ballet that forebodings were only natural. But Miss Cobos ap-

MODERN DANCE WORKSHOP AT UNIVERSITY OF CALIFORNIA

An intensive two-week workshop in modern dance will be offered at the Berkeley campus of the University of California by May O'Donnell, her dance company, and Ray Green, musical director of the group. The workshop, open to men and women, will meet daily, Monday through Friday, June 29 through July 10, in Hearst Gymnasium.

Miss O'Donnell, an accomplished performer, choreographer and teacher, will lead her company in a presentation of works from the group's repertory, July 10, in the Hertz Hall of Music on the U.C. campus. The program will include "Suspension . . . at the still point of the turning world . . ." with music by Ray Green; "Legendary Forest," music by Eugene Hemmer; "Dance Concerto," music by Bela Bartok; "Dance Sonata No. 2," music by Ray Green; "Lilacs and Portals," music by Carl Ruggles; "The Queen's Obsession," music by Ray Green, and "Dance Sonata No. 1," music by Ray Green.

Designed as a dance workshop for both students and teachers of dance, the Berkeley course will stress dance as a creative medium, as a performing art and as a learning process. The study of dance technique (beginning and advanced), space orientation, dance repertory (beginning and advanced), dance composition, dance form analysis, and basic rhythm will afford students an opportunity to enjoy the dance in its various phases as the link toward a full dance experience.

A native of California, Miss O'Donnell began her professional career with Estelle Reed's Concert Group in San Francisco. After two years of European concert appearances with the group, Miss O'Donnell joined the Martha Graham Company in New York. As guest artist with the Graham group, she created such noted roles as "Pioneer Woman" in Appalachian Spring; "She of the Earth" in Dark Meadow; "The Attendant" in Herodiade, and "The Chorus" in Cave of the Heart.

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parently avoided them, producing a highly intriguing ballet that showed off to outstanding degree the individual abilities of several of the most gifted members of the company. Bernard Lamotte's tasteful décor and bright, colorful costumes, beautifully executed by Karinska, aided greatly.

The choreography of **Harold in Italy** was far from easy, and all of the dancers deserved commendation. Outstanding that season was Victor Moreno, who danced with breathtaking bravura as chief of the Brigands.

Now revitalized, the Ballet Russe de Monte Carlo is making a comeback in the hearts af balletomanes throughout America. With more and more favorable reviews and word-of-mouth commendation by those who have seen the new company perform, it should some day regain the prestige it once held in the hearts of American balletgoers.

THE CULLIPS

international style
ballroom dancers

by BARBARA HENSON

Jimmy and Olive Cullip are members: Dance Teachers Association, Allied Dance Association (both of Great Britain) Honorable Members of the Nippon Association of Teachers of Dancing (Japan), Undefeated: British and European Champions 1951 and 1952, Official: Festival of Britain Champions, 1951.

Championship dancers, Jimmy and Olive Cullip, who, at this writing are teaching the International style of dancing to Southern California dance enthusiasts first got together at a Tea Dance in the famous Hammersmith Palais, in London, England during the second world war.

Almost immediately the couple began studying competition dancing, which of course had to be sandwiched between their civil defense and war work. Later they began to take part in minor contests and exhibitions. After the war situation had eased , the Cullips branched out, travelling to the Midlands and the North of England for the larger contests. Soon the team won (two years running) the British and European Championships plus a title they will hold for 100 years, "The Festival of British Championships".

Jimmy and Olive have represented Britain in forty-eight International contests against most of Europe's champion dancers. And they won them all. So successful were they in their winnings that they soon earned from the Press such titles as "The Dancing Diplomats", "Britains' Dancing Ambassadors" and from one German newspaper "The Doctors of the Dance".

It was during this period that Jimmy and Olive were married. In 1953 the team decided to go professional by teaching and demonstrating throughout Britain and Germany. After a year of this gruelling grind they decided to settle down and opened their own dance studio in London. This venture was interrupted, however, when they were selected from among several hundred dancers to travel around the world on the Cunard Liner "Caronia" teaching and dancing. Says Jimmy Cullip:

"In addition to our shipboard duties we were kept busy in every port giving exhibitions and teaching. South Africa and Japan were perhaps the best with their dance progress. In two years Japan improved to such a point that we felt it would be wonderful if they would compete against other countries.

"When you realize that I lectured six hours a day in each of the Japanese ports with two stenographers, two tape recorders, and a battery of movie cameras, you will be aware of their great enthusiasm for the International style of dancing. As a token of appreciation for our work with these people we were made honorary members in their Nippon Association of Teachers of Dancing."

After four years with the Cunard Lines the Cullips decided to pay America a visit. Their first reaction to America's dancing was one of shock. Shock, in the fact that a professional dancer, teacher or judge, required no qualifications, and that there appeared to be no control as to who was amateur or professional. Also they particularly noted that although America's dancing was pretty and rhythmical, it required no muscle control and as a consequence lacked 'flow and smooth movement". It also appeared to the Cullips that the American male did not seem to dominate the dance partnership.

"Unforunately, when we attempted to explain these facts to the press in the form of constructive criticism, they came out in cold print with the wrong connotation and for a while it appeared that our hard earned title of "Dancing Diplomats" would disappear into the ozone."

Jimmy Cullip believes that one of the main factors that have gone into making all foreign countries so strong in their dancing is that persons who choose to become dance teachers must first become **an associate of a dance society.** This takes about three months of study and theory and then an examination. After two years they can, if they wish, take a further examination to become a member in full.

Britain has approximately ten different dance Societies, with leading members helping to form the "Official Board of Ballroom Dancing". This Board controls all championship titles in Great Britain. (Both the Cullips are full members of two Societies.) The amateur and **professional** status plus all rules and regulations are strictly adhered to. And all amateur contest dancers are required to register with the O.B.B.D.—at the nominal cost of seventy cents yearly.

Rules governing amateurs are very strict and to dance in a contest where cash prizes are offered, win or lose, would result in a period of suspension. Benefits derived from these organizations are many as it enables members to have representatives on the Board, thus giving them a say in matters.

It was only a few years ago that anyone who so desired could organize a world's championship at any time. On occasion this meant two, or even three world's chaimpions in a single year—and they were **not** always the best dancers. Thanks to the International Council of Ballroom Dancers, made up of representatives from the various countries interested in the International style, and governing all International championships, there can be only one European orWorld champion a year. Today, titles really mean something. (For those interested, copies of the O.B.B.D. rules may be obtained from the chairman, Mr. P. J. S. Richardson, O.B.E., 12 Henrietta Street, London, W.C. 2, England.

"We believe that contest dancing interest is growing in America," states Jimmy Cullip, 'and when one thinks of the possibilities in this country for State and National championships and ultimately a World's championship to be held here, it's actually overwhelming. In fact it is a much too enormous undertaking for one Society. It would require an American Board of Dancers on a national scale for such a project.

"In such an enterprise it is absolutely necessary to enlist the enthusiasm and support of the younger dance set. It is our understanding that those under twenty-one are not allowed in dance halls where liquor is served. In Britain the bars are kept separate from the ballroom and

Arnott Mader, Oldyna Dynowska and Marvin Gordon in Mr. Gordon's Par-our Game.'

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one has to join a club to enter them, for which there is also an age minimum. A small fee is charged for membership. By separating the drinking from the dancing the younger folks are permitted to frequent the ballrooms."

It is interesting to note that in Britain the average dance hours are from 7 p.m. to 11 p.m. so that most people are home by midnight. The majority of ballrooms also have afternoon dance sessions—seven days a week. The cost of admission is approximately thirty-cents in the afternoon and fifty-cents in the evening. To dance on Sunday it is necessary for one to join a Sunday Club. This costs around twenty-cents a year. For this admission fee dancers can dance to two excellent bands. "Bands that are interested in playing for the dancers, and not strictly for themselves."

"One thing immediately noticeable about English ballrooms is the fact that the majority of patrons go there to dance, and not to stand around in front of the bandstand as they seem to do in this country. Promoters organize contests or exhibitions at least once weekly and for this reason professional dancers are kept busy judging, demonstrating, and/or teaching. Girls can go alone to dances if they wish and the managers take a personal interest in all patrons and are on speaking terms with most of them."

Since arriving in America the Cullips have settled down in Southern California where they are at present teaching the International style of dancing in conjunction with the Baker Dance Studios.

Say the Cullips: "Our ambition is to see Many American couples competing in the World Championship in the country.

DONALD McKAYLE AND COMPANY
KEVIN CARLISLE AND COMPANY

Dance Center of the YM-YWHA
May 10, 1959

While much was expected from the new works presented on this joint program by two promising young choreographers, Donald McKayle and Kevin Carlisle, the high point of the presentation was the oft-repeated **Games** by Mr. McKayle.

Games, seen by this reviewer on many stages, with varying casts, always emerges as a masterful commentary on the street games of city children. On this program it seemed just as bright and fresh as it did many years ago on the stage of the Ziegfield Theatre. Mr. McKayle knows the material with which he is dealing so intimately that he can bring to it all manner of subtle and intimate nuance. His sense of humor which pervades even the fearful episodes of the work, provides a wonderful balance from the current of tension which runs underneath the entire work. Outstanding in the cast were Louanna Gardner, with her relaxed and private child-world aura; and Jaime Rogers with his marvelous physical attributes which lend themselves so well to his energetic portrayal of a street urchin bursting with the zest to move. Singing the accompaniment were Shawneequa Baker and Mr. McKayle, with a perfect sense of folk accompaniment.

Mr. McKayle's new work, **Rainbow 'Round My Shoulder,** was given an exciting performance by a large men's group, and Mary Hinkson as guest artist. The ballet concerned a group of men on a chain gang and the various forms of woman that they thought of and desired. Mary Hinkson brought a wonderful sense of style and characterization to the various women who pervade the minds of the chain gang men. Her roles were clearly defined choreographically and were given many interesting interpretations. However, the men's chorus was given a one-level interpretation. While this was exciting, even to the point of feeling like shock treatment, it was unrelieved throughout. From the moment the men entered the stage the dancing level was pitched so high until there was

little room to go farther. The men were marvelous to behold despite this, and particularly outstanding were Mr. McKayle, Al De Sio and Jaime Rogers. The work was given a lively musical accompaniment by a men's chorus with soloist, Leon Bibb, and guitarist, John Stauber.

Kevin Carlisle seemed to have expended too much energy in too many directions and as a result all of his works fared the worse for it. His **Divertimento for Dancers,** reviewed in this column last season, was the best of the offerings. It is a nice, cleanly patterned work which makes a delightful opener for a program. His other works all seemed to fall prey to being too eclectic. **Icarus,** a solo, was done in a very literal modern dance style and seemed over extended. **Pas de Six,** in the classic ballet mode, had some nice moments and was given a lovely performance by Margery Beddow. However, the work as whole was frantically busy and almost exhausting to watch. **Impression Istic** tried to be a zany comedy but missed the boat for lack of gimmick ideas and choreographic invention.

— Bill Hooks.

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Juilliard School of Music
May 11, 1959

In a series of memorial concerts to Doris Humphrey, who was the artistic director of the Jose Limon Company and founder and director of the Juilliard Theatre Dance Company, the Juilliard School of Music was the scene of some memorable dance performances. This was particularly true on the night of May 11 with the added incentive that the Bolshoi Ballet dancers were guests in the audience. Rarely has this reviewer seen such exciting performances on the modern dance scene.

The program opened with one of the great classics created for Mr. Limon by Miss Humphrey over a decade ago, **Lament for Igancio Sanchez Mejias.** This powerful dramatic work emerges with each performance as a well nigh perfect theatre-dance piece. It is especially tailored to the dancing abilities as well as the innate dramatic qualities of Mr. Limon. It is tightly constructed with an actual economy of movement — everything in just the right proportion. Repeating her original role as the Figure of Destiny, Letitia Ide was the very embodiment of the inexorable figure of proud but tragic destiny. As the Figure of a Woman, Meg Mundy delivered the lines of the Lorca poem on which the work is based with beauty and anguish which was truly touching. Miss Humphrey would indeed have been proud of this performance.

Helen Tamiris premiered a new work designed for the Juilliard Theatre Dance Company. It was based on excerpts from **Leaves of Grass** and was called **Dance for Walt Whitman.** The concert stage has not seen works by Miss Tamiris for many a year and it was a refreshing thing to see again her style of large, free, full-flowing movement fill a stage with physical excitement. While the piece was no masterwork from a choreographic or even dramatic standpoint, it was a perfect vehicle for the youth and energy of the Juilliard Company. And how they danced it! Jaime Rogers, Dudley Williams and Baird Searles jumped with the kind of excitement which we have usually associated with the Russian Folk dancers; and Debby Jowitt and Joyce Trisler moved with a full lyric quality heretofore unseen in the company. All of the large group danced well and projected a performance quality which seemed to say, "We have come of age."

The major offering of the evening was Jose Limon's monumental **Missa Brevis.** This is a work so nobly conceived and executed as to stand as a landmark in the history of the modern dance to date. From the moment the curtain rises on the large company massed in what would appear to be the cellar of a bombed-out church, one has the feeling of being in the presence of something vastly important. Mr. Limon seems to have summed up his whole personal philosophy and what he believes to be the ennobling and eduring qualities of mankind, which will survive and rise out

of whatever ruins they may encounter. The dance invention in the work is vast but it is the masterly knowledge of the overall design which is so evident in each section of the work. Like pieces of a great stained-glass window, they bring their various brilliant bits together into an awe inspiring whole. This is the manner of Jose Limon's **Missa Brevis.** Some of the most brilliantly colored sections which create the monumental design are the "Qui Tollis" danced by Mr. Limon; the "Cum Sancto Spiritu," danced by Betty Jones, Diane Quitzow, Lucy Venable, Harlan McCallum, Chester Wolenski and Robert Powell; the "Crucifixus" by Ruth Currier; and "Hosanna" by Betty Jones. And supporting all of these high points was the massive weight provided by the large company of assisting dancers. It was their fine performances which provided the background against which the individual artists shown with such brilliance.

The Juilliard chorus provided a magnificent vocal accompaniment for the **Missa Brevis.** Dora Shively was the organist and Frederick Prausnitz conducted the orchestra for the entire program.

— Bill Hooks.

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Dance Teachers: Try using these helpful suggestions on your Ballroom students — if you are sincere — your business cannot help but increase. — The Editors

Have you ever noticed how some people can enter a room full of strangers and, a few hours later, leave a room full of friends?

Invariably, they're the same men and women who seem to get promotions just a little faster and a bit more often than their fellow workers . . . who are earmarked for leadership . . . who get invited places . . . who get a 'bang" out of life.

Envy them?

Don't.

Instead, **join** them!

It's not difficult. **You** can do it—if you master the gentle are **of getting along with people.** Here are six rules.

1. **Whenever possible, call a person by name.** The most **truly personal possession** anyone has is his name. He always likes to hear it, especially from strangers, for it really means, "I recognize and am interested in you."

Winston Churchill discovered this early in life and credited many of his diplomatic successes to his habit of learning in advance the name—including its correct pronunciation—of every man he ever met.

H. C. Byrd, famous coach of the University of Maryland's football team for 25 years, once told the story of a tackle who always played his best game against Duke University on its home grounds. Why? Because Duke used a **public address system** in the stands. The tackle wanted to be in on every play so that he could hear his name blared out over the P.A. system between plays!

Next time you're introduced to someone, make sure you get his name right. Repeat it. Use it. It works wonders.

2. **Pay at least one sincere compliment.** You can always find something that is praiseworthy about everybody. The meanest man in the world may grow prize-winning roses . . . or know more about American history than anyone else in town . . . or speak several languages . . . or be a painstaking craftsman. And he will soften a little if you recognize and compliment him on his achievement.

But make sure that your compliment is true and well placed. Nothing can be more disastrous than a synthetic compliment, one that lacks a basis in fact.

The field for the true compliment is limited only by **your interest** in a person—and your powers of observation. Study the next person you meet. Listen to him. Can you compliment him on his necktie, the way he does his job, his deep voice, past travels, his sense of humor? No? Keep looking—there's **something** you can admire. When

you do, you'll have a friend.

3. **Ask his opinion about something on which he is an authority.** Margot Rohde is a stewardess for Lufthansa-German Airlines and her job is to make her passengers feel at home while they wing their way across the Atlantic. She is responsible not only for their physical comfort, but for their peace of mind as well.

During the more than a million miles she has flown, Miss Rohde has attended thousands of people —diplomats and dancers, movie stars and mailmen, tycoons and typists. Occasionally, she is called upon to ease the anxieties of a passenger who has never flown before. From long experience, she has learned that the most effective way to do this is to get him talking about something he knows.

Take the young executive who was flying on a Lufthansas "Senator" to Hamburg on business—his first flight. He was uneasy about flying—and nervous over the success of his mission, for his future depended on it. Miss Rohde got into conversation with him and asked him to explain the stock market to her. He talked for almost an hour. By the time he was finished, he was so pleased with himself that he forgot all about his fears.

Try it yourself. Just ask the next stranger you're introduced to for an explanation of his work or hobby . . . or his advice or opinion on something he knows.

4. **Make him feel important in front of others.** One of the most successful salesmen of a nationally known tool firm confided his secret to his sales manager. He always managed to compliment a man in front of that man's wife or employer.

"I've heard, Mrs. Jones," he would say, "that you're married to the best wood craftsman in the city. Bill Rogers tells me that Joe can cut a piece of trim while most men are reading the tape, and that it fits so perfectly that a fly couldn't stick his whisker in the joint!"

Mrs. Jones likes to hear that, of course. But to Joe the salesman is extending that once-in-a-lifetime thrill of bringing his reputation to the attention of the one person in the world he wants most to impress—his wife.

So, if you would double your popularity immediately, **make people feel important in front of others.** It costs you nothing; it's worth a

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MODERN DANCE WORKSHOP AT UNIVERSITY OF CALIFORNIA

An intensive two-week workshop in modern dance will be offered at the Berkeley campus of the University of California by May O'Donnell, her dance company, and Ray Green, musical director of the group. The workshop, open to men and women, will meet daily, Monday through Friday, June 29 through July 10, in Hearst Gymnasium.

Miss O'Donnell, an accomplished performer, choreographer and teacher, will lead her company in a presentation of works from the group's repertory, July 10, in the Hertz Hall of Music on the U.C. campus. The program will include "Suspension . . . at the still point of the turning world . . ." with music by Ray Green; "Legendary Forest," music by Eugene Hemmer; "Dance Concerto," music by Bela Bartok; "Dance Sonata No. 2," music by Ray Green; "Lilacs and Portals," music by Carl Ruggles; "The Queen's Obsession," music by Ray Green, and "Dance Sonata No. 1," music by Ray Green.

Designed as a dance workshop for both students and teachers of dance, the Berkeley course will stress dance as a creative medium, as a performing art and as a learning process. The study of dance technique (beginning and advanced), space orientation, dance repertory (beginning and advanced), dance composition, dance form analysis, and basic rhythm will afford students an opportunity to enjoy the dance in its various phases as the link toward a full dance experience.

A native of California, Miss O'Donnell began her professional career with Estelle Reed's Concert Group in San Francisco. After two years of European concert appearances with the group, Miss O'Donnell joined the Martha Graham Company in New York. As guest artist with the Graham group, she created such noted roles as "Pioneer Woman" in Appalachian Spring; "She of the Earth" in Dark Meadow; "The Attendant" in Herodiade, and "The Chorus" in Cave of the Heart.

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5. **Ask this magic question.** Miss Rohde of Lufthansa has, in her time, fended off aspiring wolves, soothed nervous grandmothers, tamed rambunctious children — and won them over by asking one simple, but most effective, question—once they start talking.

The question: "And then what did **you do** (or say)?"

It never fails, for it subtly suggests open-eyed admiration for the speaker and interest in his past.

Put this question to work for you and watch your popularity rise.

6. **Repeat a previous remark of his.** This is the king of them all, smooth and subtle. For there is no greater compliment you can pay another man's intelligence than to be so thoroughly impressed with something he said that ten or fifteen minutes later you find occasion to repeat it back to him, word for word!

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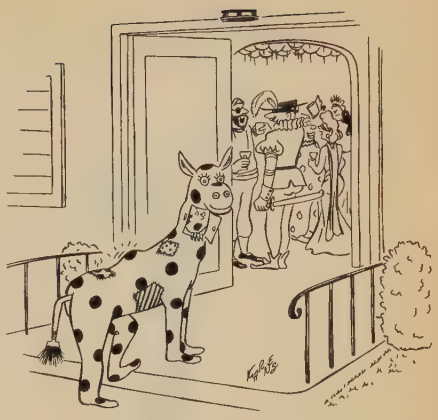
ARTHUR MAHONEY PREPARES REGIONAL SPANISH FOLK DANCE FOR YUREK LAZOWSKI DANCE THEATER

Arthur Mahoney is preparing a regional Spanish folk dance, "Jota of Aragon," for the new "INTERNATIONAL CHOREOGRAPHER'S WORKSHOP" sponsored by the YUREK LAZOWSKI DANCE THEATRE & WORKSHOP (Yurek Lazowski, artistic director).

Mr. Mahoney - dancer, choreographer, co-director of The School of Ballett Repertory, NYC — is the second choreographer to create a new work for the character dance company.

The "Workshop" enables choreographers an opportunity for choreographing folk dances for a company of dancers well trained in folk-character dance movement.

Choreographers interested should contact: Yurek Lazowski, 2920 Ewell Place, Wantagh, L.I., N.Y.; SUnset 5-3303.



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Michael Smuin, soloist with the San Francisco Ballet.

Hurok to Bring Bayanihan, Philippine Dance Company, to Winter Garden Theatre in October

The Bayanihan Dance Company from the Philippines will be presented by S. Hurok in a New York season opening October 13 at the Winter Garden Theatre, the impresario announced.

The Bayanihan Company created a sensation in its performance representing the Philippines at the Brussel's World Fair last summer, and later performed to wide acclaim in Rome, Barcelona, Copenhagen and other European capitals.

The company of 45 dancers and musicians, headed by Letitia Perez de Guzman, director, and Lucrecia Reyes Urtula, choreographer, will present a program designed to show American audiences the rich and varied cultural background of the Philippines which ranges from the centuries-old traditions of the Far East through the Mohammedan and Spanish influences up to the most recent, the American.

Commenting on the forthcoming American tour, Carlos P. Romolo, Philippine ambassador to the U. S., said in a statement issued in Washington today:

"The presentation of Bayanihan dancers on Broadway this coming fall is wonderful news. My government is very happy that this group of dedicated Filipinos who have distinguished themselves throughout Europe and the Far East will now be seen in America. The Bayanihan dancers are great portrayers of the exciting culture through the centuries of the Philippines. I believe their appearance on Broadway and in other U. S. cities will help immeasureably to further strengthen the understanding and friendship between the Philippines and the United States."

Included on the Bayanihan program will be wild war dances of the mountain people of Northern Luzon, colorful ceremonial dances of the Moslem Moros of Mindanao, and dances that show the influences of such cultures as the Chinese, Malayan, and other Far Eastern nations, as well as the Arabian and Spanish of more recent times. Ancient and primitive musical instruments of the different cultural groups will accompany the performances.

Bayanihan, which means "working together," is a project of the Bayanihan Folk Arts Center, an oranization dedicated to the study and preservation of the native culture of the Philippines. Besides the dance company, the Center, with the cooperation of the Philippine Women's University, undertakes research in music, costumes, carving and other handicrafts.

THERE'S MONEY IN CHOREOGRAPHY . . .

"Pat Sheehan, the S.F. beauty (she was "Miss S.F." of '50) now married to Dennis Crosby, slipped me the news that the brothers paid choreographer ick Castle $10,000 to show them some dance steps for the new act they're currently breaking in in Chicago . . ."
(Reprinted from **Paul Speegle's** column in the San Francisco Call-Bulletin by permission.)

YANKS TOUR JETE IN BOLSHOI BALLET

It's all very **hush hush** but there were 32 **American** dancers integrated with the Bolshoi Ballet for their NY production of **Romeo and Juliet!** And weren't there just about the **same** number of Yanks posing as Russians when the ballet played LA's Shrine Auditorium? . . .
(Reprinted from "The Diary", Hollywood, Calif.)

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INFORMATION DESK

● *A column designed to help the Dance Teacher — as well as the Dance Enthusiast!*

Q. What happens to Information Desk questions that never get published? Some time back I sent a question to this column, but still I haven't seen any answer. If your writers don't know the answers, do you just throw them away?

A. No, indeed! We certainly do not throw away questions to which we don't know the answers. We contact those whom we feel do know the proper answers.

Incidentally, we checked back and found that your particular letter was received by us February 21, 1959. Because your query was one requiring an outside reply, we mailed it to an authority on the subject. As soon as we receive an answer, rest assured it will appear in this column.

Just as a point of information, you must remember that individuals of the "business world" are just as busy as those of us in the "dance world" and it sometimes takes several weeks before we receive a reply from our letters. But thanks for writing and please bear with us.

— The Editors.

Q. No doubt you people are familiar with "efficiency experts"—the men hired by business concerns to tighten up the loose (or losing) ends when a business is ailing financially.

I've read in Dance Digest a number of times that in order to be an all around success, artistically, socially and financially, a dance school has to be run on a business-like basis. Well, that's exactly what we're attempting to do with our small school. (Incidentally, my partner and I have put into practice several suggestions that have appeared in Information Desk, and they've worked, too.)

If you're still with me, we'd like to have some advice as to whether it is best to close a dance school during the summer holidays, or is it better to stay open at least part time, or what? Now, we're not guaranteeing that we'll go along with your advice 100%, but we would like an unbiased opinion on the matter. And our thanks in advance for your time on this question.

A. If you have followed our commentaries in this particular column, you know that we have never advocated that the suggestions our editors write should be taken verbatim. They are presented merely as "food for thought" and should be supplemented by

research, or at least with other opinions by persons "in the know".

As to whether or not a dance school is better off remaining open full time, part time, or closing completely during the summer months, let me say that a great deal depends upon a number of salient factors. Namely: The size of your city, it's climate (whether it is unusually hot — however, in your particular locality you aren't confronted with this particular problem); type of studio (whether children and/or adults comprise your major enrollment); size of your staff, how well you have them organized and how competent they are (can you and your partner leave them in complete charge while you're absent?). These latter factors are especially important if you specialize in ballroom dancing, and if your business is obtained mainly through walk-ins.

On the other hand, if you deal mostly with youngsters, you might very well find it to your advantage to close during the vacation months, particularly if your dance term enrollment conforms with the actual school term. Many persons like to get away from it all during the summer and welcome a complete vacation, but here again reactions differ with different individuals.

Inasmuch as you mentioned "efficiency experts," I assume you are mainly interested in finding out whether you would be ahead financially by closing your school during the summer or vice versa. From what I have just written you can undoubtedly understand why there is no "simple answer" to your question — so much depends on so many related factors.

Perhaps after weighing the pros and cons you might try closing for one summer. That way you'll be more qualified to know just what is the most practical answer to your specific query. One thing is certain: you seem to be thinking in the right direction and I'd be more than interested to learn what you eventually decide upon and just how it works out for you.

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MADISON SQUARE GARDEN FOR RUSSIAN FESTIVAL

New York will have a new theatre in a familiar setting beginning July 7 at Madison Square Garden, when 200 Soviet performers launch a Russian Festival of Music and Dance.

Ned Irish, Garden president, gave Impresario S. Hurok a preview yesterday of the new theatre. He displayed a scale model and on the floor of the Garden itself was part of the new substructure over which a deck will be built so that more than 80 per cent of the seats will be elevated.

The seats will rise from ground level to a height at its extremities when it will be seven and a half feet off the ground. The depth of the orchestra floor from the first to the last row will be about 160 feet, or roughly the same size as Radio City Music Hall.

The stage will be set at the west end of the arena. Draperies extending to the ceiling will block off all seats behind the stage. The stage itself will be enlarged to a width of 70 feet and a depth of 50. The depth provides as much dancing space as the stage of the Metropolitan Opera House. The width is equal to that of the Bolshoi Theatre in Moscow. The stage will be raked with the same degree of slope as the Bolshoi stage so that the dancers currently rehearsing in Moscow at the Bolshoi Theatre will find the adjustment a simple one here.

The new set-up is the result of the huge audience of more than 150,000 persons attracted to Madison Square Garden in the last year by the Moiseyev Dancers and the Bolshoi Ballet.

The Russian Festival of Music and Dance which will feature stars of the Bolshoi and Leningrad ballets and Ukrainian, Armenian, Georgian, and Uzbek folk troupes in addition to the Piatnitsky Choir, is the biggest theatrical unit ever sent across the At-

Kurt Jons and Vijaya

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ON THEIR WAY TO INDIA

Kurt Jons of the dance-duo of Vijaya and Kurt Jons, after completing his B.A. in Art History at San Jose State College, has been awarded a Fulbright Grant through the U. S. State Dept. for study at the Madras Music Academy, Madras, India. He left from New York on June 28th.

Jons has been for years active in the dance field. A former member of the San Francisco Ballet, he was later engaged in the commercial theatre, appearing in theatres, hotels, and supper clubs, throughout the United States and Canada, as well as on net work television from New York and Toronto. For the past six years he and his wife and partner, Vijaya, have specialized in the dances of India. They have studied under outstanding dance teachers from India including Praveena and Nataraj Vashi, Ananda Shivaram, Bhanumathi Menon, Priya Gopal, and Medha Yodh von Essen. Jons interrupted his professional work in the theatre in order to return to college to study the philosophy and art history of India. While attending San Jose State College, he and Vijaya have appeared in numerous concerts of India dance at theatres and universities in the California area.

While in India, Jons will study the classical dance forms of South India. He and Vijaya, who will join him in the Fall, plan to study items of Bhagavata Mela Nataka, Kathakali, and Mohini-Attam heretofore unseen in this country.

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lantic. It will perform here at the same time as the Soviet Exposition takes place at the Coliseum. In exchange, an American fair will open in Moscow next month.

LENINGRAD BALLET DANCERS NAMED FOR RUSSIAN FESTIVAL AT GARDEN

Two dancers from the Leningrad Ballet were named today as additions to the Russian Music and Dance Festival opening at Madison Square Garden next Tuesday. They are ballarina Tatiana Boroviokova and Valery Panov. They will perform the Pas de Deux from Asafiev's "Flame of Paris."

министерство культуры СССР
отдел внешних сношений

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"8" мая 1959 г.

Уважаемый господин Сербин,

Ваши письма и контракты, а также письмо, направленное на имя первого заместителя председателя Совета Министров СССР А.И.Микояна нами получены.

Задержка с ответом была вызвана необходимостью консультации с соответствующими советскими концертными организациями, к которым мы обратились с просьбой сообщить о возможности организации гастролей Вашего коллектива.

К сожалению, по сообщению концертных организаций гастроли коллектива балета г.Сан Франциско в СССР не могут быть организованы в ближайшие сезоны в связи с тем, что американские художественные коллективы, приглашаемые в СССР в ближайшие годы, уже определены и их гастроли уже предусмотрены планами наших концертных организаций. Внести какие-либо изменения в эти планы в настоящее время не представляется возможным. В случае появления такой возможности в будущем мы, несомненно, свяжемся с Вами.

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Э.Иванян

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SO — I CAN'T DANCE

by

Lyn Dellis

Tho' I try to bluff my way
Through the mambo and the rhumba
The way people watch me
I think they've got my number.

Mr. L. Serbin
555 Post St. — (Press Club)
San Francisco 2, California
U.S.A.

Dear Mr. Serbin:

Your letter and contracts, as well as a letter sent on the name of A. I. Mikoyan, have been received by us.

The delay in answering your letter was due to the fact that we had to consult various Soviet Concert Organizations regarding a possibility to organize a concert tour of your group.

Unfortunately, according to the Concert Organization, a tour of San Francisco Ballet group in the USSR cannot be organized in the near future due to the fact that the plans for American Artistic Groups, invited to the USSR during the next few years are all set and their tours are planned according to the program set by our Concert Organizations.

Unfortunately, it is impossible to change any plans at the moment. In case there will be a possibility to change of schedule, for some reason or other, in the future, we will immediately get in touch with you.

Respectfully,
E. Ivanian
Ministry of Culture, USSR
Department of Interior
May 26, 1959

It was during Lew Serbin's 1958 buying tour for the theatrical store which bears his name (Dance Art Co.) that the San Francisco Ballet asked if he would mind investigating the possibilities of the company appearing in the U.S.S.R. That he did what he could in behalf of the San Francisco Ballet is verified by the letter and its translation (shown above).

Latest word is that there is still an excellent possibility that the San Francisco Ballet Company may one day appear in Russia if arrangements between the U. S. State Department and Ministry of Culture can be worked out.

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STEPS IN TIME
by Fred Astaire
(Autobiography)
Harper & Brothers
338 pp., illustrated, $4.95.

Reviewing Fred Astaire's autobiography to this reviewer is somewhat like reviewing the Bible in order to interest people in God. It seems superfluous.

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Although his autobiography may never be acclaimed as great literature (and I believe Astaire would be the first to agree) it does have considerable to recommend it. For one thing, he writes sincerely, talking directly to the reader, and what he says is of interest to dancer and non-dancer alike. From his birthplace in Omaha, Nebraska, where he was born Frederick Austerlitz, May 10, 1899, Astaire describes the trials and struggles that confronted him and his sister Adele as they danced their way to the pinnacle of success.

He tells of their early years in dancing school in which he actually had no desire to dance. Of Adele he states that she was a natural, but disliked the very thought of practice.

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The book is well indexed and contains a representative selection of photographs depicting the highlights of Fred and Adele's career. Also listed are the Broadway shows,

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General Director
N. H. State Ballet

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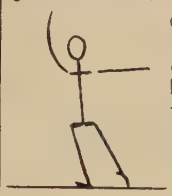

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Teachers' and Students' section

NEWS BRIEFS•••

• James Waring & Company performed June 15th at the Living Theatre in New York City. Dancers included: Joan Baker, Sallie Bramlette, David Gordon, Fred Herko, Valda Setterfield, Timothy La Farge, Aileen Passloff, David Vaughan, Music: John Herbert McDowell, Richard Maxfield. Set: Julian Beck. Lighting: Nicola Cernovich.

• Jack Stanly held his 21st annual summer training school for teachers and students at the Showcase Rehearsal Studios in New York City starting June 22nd. On the teaching staff were: Jack Stanly, Jack Potteiger, Ronnie Daniles, Robert Niznik and Joan Roseman.

• The Mary Conmee School of Dancing held special Summer Course for teachers in the Royal Academy of Ballet system July 1st through August 15th in San Francisco and Oakland.

• The Eddy Smith Dance Theatre Co. (16 girls, plus Eddy Smith) with headquarters in Minneapolis had a three-month tour on the State Fair Circuit in the Northwest and Canada. This is the company's 8th season on tour. (Ed's. Note: Who said vaudeville's dead?)

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• The College of the Pacific at Stockton, Calif., presented "The Time of Your Life" Folk Dance Camp July 27th-Aug. 8.

• The 4th Folk Dance Conference sponsored by the Department of Physical Education of the University of California in co-operation with the Folk Dance Federation of California was held at Santa Barbara, Calif., Aug. 16-22. The Conference stressed two approaches: Mastery of materials and development of leadership skills.

• Rose Ann's Dance Studio in Menlo Park, Calif., presented "Alice In Wonderland" June 19-20 at the Burgess Little Theatre. Show was a benefit for the Burgess Little Theatre Fund.

• The John Clancy "Ballroom Workshop" featuring "Cram Sessions" took place July 7th through August 14th at their studio in New York City.

• A Folk and Square Dance Festival was held at the Telegraph Hill Neigh-

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borhood House in San Francisco Aug. 23rd. Hosts were the International Dancers of Mission High and the Valley Twirlers (teen and subteen dancers). Profits from the event were turned over to the Scholarship Fund of the San Francisco Council of Folk Dance Groups. The Fund is used to send teenagers of outstanding character and dancing ability to Folk Dance Camp at College of the Pacific, in Stockton, California. San Francisco Scholarship students are, Barbara Cohen, Pat Dedrick, Nancy McGee and Victor Salazar.

• Yvonne School of Dancing presented "Rhythm Revue of 1959" at the Berkeley Little Theatre in Berkeley, California June 7th.

• Lorna Fordyce presented their 4th "Variety Revue" June 12th at the Veteran's War Memorial Auditorium in San Francisco.

• The Robert Joffrey Theatre Ballet will appear in **Brigadoon** and **The Bartered Bride** at Chautauqua, New York, from August 12 to 25. The company will present one ballet evening with new repertoire on a date to be announced.

• Alan Howard, Ballet Master and leading dancer of the Ballet Russe de Monte Carlo, will be guest teacher at the Academy of Ballet, 2121 Market, San Francisco. He will teach while Maestro Guillermo del Oro will be on vacation in July.

Also featured will be a new dance class in American Jazz to be taught by Michael Smuin, Soloist with the San Francisco Ballet, who has just returned from an extended tour of the Middle East.

●

Dorothy Lee Tifal atop the Biltmore Hotel roof in Honolulu.

Dear Editor:

The enclosed card will give you some idea of how easy we're taking things after Duane's Tour of the Pacific here in the Hawaiian Islands. We took lessons every A.M., walked all afternoon then enjoyed good food and shows the rest of the night.

Tuulikki carries her camera and snaps pictures of us all the time. Rose Lorenze and Jesslyn Pearson left last Thursday, but I'll stay all summer. Chloe Call from Long Beach, California just arrived and Enid Armstrong (So. Calif. member) lives here now. Tuulikki and I listen to the big "record of good" (The Strangest Secret) that she brought at your booth in Long Beach during the DMA convention last year.

Aloha,
Dorothy Lee Tifal

NOTICE TO CONVENTION PUBLICITY DIRECTORS:

You are welcome to send us news and photos of your own organization's activities this past summer. It goes without saying—if we don't receive the material, we can't print it.

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Students from the Betty Filo Dancing School in their "Persian Harem" number. Standing left to right, Carol Ann Howard, Rosemary Charters and Carol Lyn Buschbom. Kneeling, Toni Bucolo and Lisa Cenzoprano. The studio presented its annual recital "Show Business" May 29th as a benefit for Variety Children's Hospital in Miami, Fla.

High honor was accorded Roger Wiley, 16, an Eagle Scout, when he was presented with the coveted Scouting Protestant Religious Award — the "God and Country Medal" — during services at the Congregational Community Church in Sunnyvale, California.

This honor, which has been won by only three per cent of all Boy Scouts, marked the first presentation of this award in the entire 50-year history of the church.

Roger is also an A-One dance student at the Fred Astaire Dance Studio in San Jose, California.

Upper photo: Roger, with his mother and father. Mr. Wiley is a Scout Master and has long been active in the Boy Scout movement.

DANCE TEACHERS' ASSOCIATIONS

You are welcome to send news of Your Association to this Column

The Ohio Committee of the CECCHETTI COUNCIL OF AMERICA, had its first Junior Branch Committee meeting on Sunday May 17, at the Cleveland Y.M.C.A. There were some 200 students in attendance. This being the first meeting of the Ohio Junior Committee there was election of officers. The day also included a guest lesson in the Cecchetti system with Gertrude Edwards Jory, a ballet to Haydns Surprise Symphony was performed by the Corps de Ballet of the Ohio Junior Cecchetti Council. Refreshments were served.

The Michigan Committee of the CECCHETTI COUNCIL OF AMERICA held its first Ballet Workshop Sunday, June 21, at the Virgiline Simmons School of Dance in Lansing.

Grades I and III were taught by Sylvia Hamer. Grade II was taught by Virgiline Simmons.

Following the Workshop, election of officers was held. Barbara White of Holland, was elected Chairman; Theresa Cooper of Lansing, Treasurer; Marlene Jurkas of Muskegon, Recording Secretary; Zita Harris of Grand Rapids, Corresponding Secretary; Lynne Snyder of Montague, Registrar; Esther Vasquez of Muskegon, Publicity; Florence Bishop of Muskegon, Librarian; Inese Paegle of Grand Rapids, Principle; Barbara Priest of Grand Rapids, Parliamentarian; Patricia Mitchell of Holt, Sergeant at Arms.

The organization is under an educational charter in Michigan. Its aim: "To elevate the art of ballet dancing."

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The next executive and general meeting will be held September 27, at the Phil Osterhouse Dance Studio in Grand Rapids. At that time plans for a refresher course, for both teachers and students will be formulated.

DANCE MASTERS of CALIFORNIA's next meeting will be held at the Shattuck Hotel in Berkeley on Sept. 13.

ASSOCIATED DANCE TEACHERS of SOUTHERN CALIFORNIA (DMA No. 1) held a sepcial meeting June 14th at the Statler Hotel in Los Angeles. The teaching faculty included: Norma Carter's Teen-age Formation Dance Demonstration; Jill Weston and John Morton, Teaching Techniques of Interantional Style of Ballroom dancing; Folk Dancing; Ballet and Exercises, Solvejg Sluyter; Special Round Table discussion groups.

DANCE MASTERS OF AMERICA, Oklahoma Chapter, held a Material Session April 12 at the Lez Damaroff Studio in Tulsa, Oklahoma. Faculty members included Bill Francisco, Modern Jazz; Cleo Mason, Tap; June Runyan, Ballet; Helen Overpeck, Spanish, and Marcella Patterson, Tap. A Volunteer Ballroom Hour also was held.

The Al Gilbert West Coast Dance Festival drew some eighty-five teachers and one hundred juniors to Los Angeles, July 1-3. The faculty included, in addition to Al Gilbert, Dorothy Vose, Pat Rico, Rudy Richard, Walton Biggerstaff and Gerald Cummins. One of the largest classes of the festival (see photograph) was taught by Eugene Loring, who gave a bonus course in Modern Jazz Movement.
The concluding feature of the festival was the presentation of a program by the Al Gilbert Dancers, currently featured on the matinee show at the Moulin Rouge, with "Chucko the Clown" from KABC-TV.

— Photo by Ron Stevens

Pictured above are two scenes from the Robert Kirkpatrick School of San Mateo, California titled "Dog Patch U.S.A." which was presented at the San Mateo High School Auditorium, June 16th.

RUTH ST. DENIS SPEAKS UP

A saucy, 81-year-old Ruth St. Denis told Boston University's Religious Drama Workshop today (Tuesday, July 7) that "as a civilization, we have degraded the art of acting into 'the entertainment business' " and cited television as a prime case of using the art for ignoble purposes.

"I shouldn't get off on television," she shuddered. "But when six out of seven begin with a pistol, drama has sunk and sunk and sunk. Let's leave the subject. I snarl."

The renowned exponent of sacred dance, who last week completed a series of appearances at the Jacob's Pillow dance festival, had kind words for artists and strong words for the state of American playwriting.

"Artists are, to a degree, prophets. They send their images ahead; the rest of mankind lopes after. Yet no one takes us seriously. 'Monstrous clever fellows' they call us. I want the status of the artist to reach that of church or government. Do we not give a lifetime, too?"

As for playwrights, she complained that there are almost none in America with convictions of their souls ("only aesthetic convictions, only intellectual convictions") and warned them to "wake up from the dream of themselves, 'their' plays, 'their' money," and think of the responsibility they hold for civilization. Writers, she said, could do something about the present regime of pistols.

As for Hollywood and the sexy movie, she scorned the giving-the-people-what-they-want excuse. "Well, if you give a child hot Mexican food for two years, don't expect him to listen to your corned beef and cabbage later."

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Dear Editor:

My wife and I just now decided we must let you know how much we appreciate the "Know Your Ballroom Dancing" routines by Thomas and Rogers. Where, excepting Alex Moore in London do we get any information about Ballroom dancing?

At this point I would like to tell you of my experience with ballroom dancing in Los Angeles. Ten years ago I entered the big downtown Los Angeles Public Library and asked for a book on Ballroom Dancing. The attendant stated they only had one book and it was for reference only, "Ballroom Dancing" by Alex Moore. I have watched with keen interest the advance of the International style Ballroom (the Dance of the Future(and now I am convinced that those who don't teach it will be old fashioned.

Sincerely,
Mr. & Mrs. E. M. Cordes
Los Angeles, Calif.

P.S. Dancing is Our Hobby.

SO — I CAN'T DANCE

by

Lyn Dellis

Tho' I try to bluff my way
Through the mambo and the rhumba
The way people watch me
I think they've got my number.

SEND YOUR ASSOCIATION'S NEWS TO DANCE DIGEST

These pages are open to all bona fide Dance Teachers' Organizations. If you don't see your own Association represented here, why not suggest to your secretary that it be sent to Dance Digest for publication . . . there is no charge for this news service.

After all—it's by exchanging ideas that organizations, as well as individuals, are able to grow . . .

THE WINTON & DIANE DANCE STUDIO OF INGLEWOOD, CALIFORNIA, PRESENTED THEIR ANNUAL BENEFIT RECITAL JUNE 21st., AT THE MORNINGSIDE HIGH SCHOOL AUDITORIUM.

THIS IS THE FIFTH CONSECUTIVE YEAR THE STUDIO HAS DONATED THE ENTIRE PROCEEDS FROM THEIR RECITAL TO THE INGLEWOOD CHAPTER OF THE AMERICAN CANCER SOCIETY. ($500.00)

LEFT TO RIGHT: BILL PENN, VALERIE FRANTZ, CONNIE McEWEN, GAY ARCHAMBAULT, GARY WAGNILD, DEANNE CLEARY, JOHN SEKIGUCHI; TOP ROW: LINDA ALEXANDER, BILL ENGLE.

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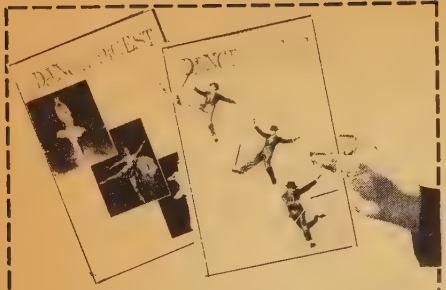
The Texas Association Teachers of Dancing held their eleventh annual Normal School at the Baker Hotel in Dallas, Texas, June 22nd through 26th. The faculty was composed of Robert Joffrey — Ballet; Danny Hocter — Tap; Robert Josias — Jazz; Gertrude Hallenback — Children's Work; Eliza Stigler — Character; Floretta Baylin — Modeling; Virginia Self and Marcella Patterson — Theory. Special classes for advanced students were also held during the week.

A two-day Ballroom Session on June 20th and 21st preceeded the Normal School week with work presented by John Clancy, Floretta Baylin, and Carl Ragan. Workshop periods were conducted by Kotche, Tito and Marjorie Montilla, and Doug Skelton.

The next TATD meeting will be the annual convention, December 27th through 30th, at the Baker Hotel in Dallas, Texas.



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News Briefs

• Lillafrances Viles Studio of Dance Education presented "Petit Carnival" this past summer as a benefit for the V.F.V. Auxiliary Post 2831 at the Hyde Park High School Auditorium at Hyde Park, Mass.

• PAUL TAYLOR will appear in San Francisco in October, at the invitation of the San Francisco Contemporary Dancers Foundation — for whom he will give two performances October 21 and 22.

He will present a specially prepared program, which ranges chronologically from CIRCUS POLKA (1953) through IMAGES AND REFLECTIONS (1958).

Viola Farber will appear with Mr. Taylor as guest artist. Arrangements are also being made for Paul Taylor to hold master classes in that area.

• The Robert Joffrey Theatre Ballet will appear at the John Hancock Theatre, Boston, on September 2. The program will include a new ballet, **Yesterday's Papers,** choreographed by Dirk Sanders to music by Bela Bartok, which had its premiere at Chautauqua on August 20. Also on the program will be Robert Joffrey's popular **Pas de Déesses,** the "Peasant" Pas de Deux from **Giselle,** and Antony Tudor's **Soirée Musicale,** which has been mounted for the company by Peggy Van Praagh.

Dancers of the Robert Joffrey Theatre Ballet are Gerald Arpino, Françoise Martinet, Marie Paquet, Brunilda Ruiz, Rochelle Zide, Mary Ellen Jackson, Suzanne Hammons, Richard Beattie, Nels Jorgensen, Vicente Nebreda, Paul Sutherland, and James De Bolt. Beatrice Tompkins is on a brief leave of absence, but will return

for the autumn tour, which opens on October 4 and will continue until just before Christmas.

• The Cecchetti Graded examinations were held at the Arita Lee Dance Studio in Meadville, Pennsylvania on July 1st and 2nd. The examiners were Gertrude E. Jory and Theodore Smith. Among the teachers participating were the Erie Dance Academy, Erie, Pennsylvania; Bess Newton Brown, Warren, Ohio; Mary Louise Megert, Niles, Ohio; Suzanne Zahnow, Newton Falls, Ohio; and Arita Lee Blair, Greenville and Meadville, Pennsylvania.
P.S. This is an annual participation of the Cecchetti Ballet teachers in our area.

• Arthur Mahoney and Thalia Mara have inaugurated a Ballet Workshop for talented young ballet dancers. Auditions will be held on September 15th from 7 to 9 P.M. at the Ballet Repertory Studio, 117 West 54th St., N.Y.C. Work will begin early in October. Performances will be given in mid-winter and early spring at a theatre to be announced later. Several new Ballets will be included in the Workshop.

The National Council of Dance Teacher Organizations held an Executive Committee meeting August 15 in the offices of Dance Magazine.

Member organizations in Council include:

Amer. Soc. Teachers of Dancing
Assoc. Dancing Teachers of So. Calif.
Dance Educators of America, Inc.
Dance Teachers Club of Boston
N. Y. Soc. Teachers of Dancing
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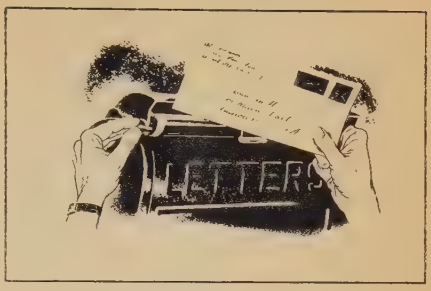

OFF BEAT!

The editors feel that the following article, although not directly related to the dance profession, is of sufficient interest to a majority of our readers to warrant its publication in Dance Digest.

Suggestions For Writing Better Letters

Looking for a good investment? Forget the stock market for awhile and lay in a supply of four cent stamps. No gift is less expensive or more appreciated than a friendly, timely letter. And few skills are so easily learned —or pay off so handsomely in friendships strengthened and business profits earned—as the knack of writing a good letter.

You can forget, once and for all, the common fear of boring your reader if you keep this one main point in mind: the good letter is the one which appeals to the **senses.** This is true of business and social letters alike. Make your reader **see, hear** or **feel** the thing you're describing—and you can't help but win his interest.

To see how this simple principle can transform a run-of-the-mill letter into something outstanding, compare these two letters. They happen to be sales letters, but they also teach a lot about improving social correspondence.

"This is a big dictionary made to last for years. It tells you what you want to know about any subject. With

this dictionary it is no longer necessary for you to search through many encyclopedias to find answers you want to know. Everything is right here. It will be used by every member of the family from the youngest to the oldest."

And the revised version:

"You'll heft it in your hands and feel the good solid weight of a volume that will last a lifetime! You'll open the big pages and make the exciting discovery that here at last is a volume that tells you just what you want to know about a word or subject. Never again will you go searching through old dictionaries and encyclopedias. With this brand-new volume you'll see how wonderfully easy it is to learn and learn and learn . . . yes, every member of your family from school kids to grandmother."

See the difference? The second letter makes its effect with short active verbs and concrete adjectives that appeal to the senses—words like **heft, solid weight, see, tell.** Gone are the stiff, colorless phrases like "it will no longer be necessary to" and "it will be used by." The second writer substitutes specific words for vaguer ones: "every member of the family from **school kids** to **grandmother,"** rather than ". . . from the youngest to the oldest." And he puts "you" in the foreground of the picture. He makes you see yourself using his product—hefting it, turning its pages and learning from it. Obviously a letter in which the reader can see his own image can't fail to interest him, whether you're selling dictionaries or dance lessons.

Does an eloquent letter require long words? No.

The most eloquent letter-writers in history—poets, diplomats, churchmen —haven't been ashamed to use the short, vivid words of every day speech to create an unforgettable image. Take as an example St. Paul's Epistle to the Corinthians (1:13), one of the most famous and beloved letters ever written:

"Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass or a tinkling cymbal. And though I have the gift of prophecy and understand all mysteries, and all knowledge, and though I have all faith, so that I can remove mountains, and have not charity, I am nothing . . . When I was a child I spake as a child, I understood as a child; but when I became a man I put away childish things."

Note the many images of hearing, seeing, touching, used by the apostle to make his message live for his disciples.

Lacking the eloquence of an inspired teacher and the ability to juggle words as skillfully as an advertising copywriter, you can still make your letters interesting and memorable by applying the basic principle. Choose the word that lets your reader **see** what you mean; "rode" or "drove" instead of "traveller"; "flyer" rather than "aviator" — even "tightfisted" in preference to "stingy." Instead of using overworked words like "sweet" or "nice" to describe someone, why not employ a word which conveys more of an image, like "easygoing."

If you're writing an informal letter to a friend, there's no need to shun slang, source of many a vivid metaphor. Burton Stevenson, editor of the famous **Home Book of Quotations,** once remarked that "bonehead" and "stuffed shirt" were as worthy of being anthologized as the "magic casements" described by the poet Keats.

Obviously you can't color your business letters with slang, but you can keep them alive by making them friendly and straightforward, avoiding the clutter of such formal phrases as "it appears that", "as the case may be", "please be advised that."

If you appeal to the reader's senses and write from the "you" angle, you have 90% of what it takes to produce a special letter. For the extra 10%:

- Never hesitate to send the unrequired letters—to invalids, to former dance students whose picture you've seen in the local paper, etc. They're the easiest to write and the nicest to receive.
- Use the paper stationery, including tasteful notepaper and matching envelopes and for business use a studio letterhead that befits the profession you represent. You'll find matching letterheads and envelopes realtively inexpensive for the return they bring you.
- Remember that verbal inflection is lacking in a letter. Make certain that nothing could be considered offensive when read.
- Take the trouble to spell correctly, **especially names** and places.
- Write **legibly!** Most of us could substantially improve our handwriting simply by writing more slowly. In the case of business letters, make certain the typing is neat, with no strikeovers.
- Promptness not only avoids hurt feelings and (at your end) guilt feelings, it makes many an ordinary letter seem lively and fresh. Letters relative to dance lesson inquiries should be mailed out the day they are received.

Observe these rules and you won't need such reminders as National Letter-Writing Week (Oct. 5-10) to spur you on; and you'll be finding new dividends in your mailbox — even in your cashbox!

FRED ASTAIRE BACK FROM EUROPE FOR NEXT TV

Fred Astaire planed in from his European vacation July (9), stopped over in New York for conferences at his new Fred Astaire Dance Studios' national headquarters, on Park Avenue, and left the same night for Hollywood to start plans for his next TV show.

RUTH BECKFORD & CO.

Ruth Beckford, a leading Bay Area dancer, choreographer and teacher, brought her company of primitive dancers to the Berkeley campus of the University of California, for two performances on August 13 and 14. With dancer John Lewis, and the accompaniment of three congo drums, Miss Beckford and her group presented a program with Haitian and African themes.

As a guest of the Haitian Institute of Dance in 1958, Miss Beckford collected choreographic material for three new works: "Rara", a carnival dance for peasants, "Remise Des Collier", part one of a Vodoo Rite, and "Banda", a comedy dance that laughs at sex and death.

The program also included Funeral set of "African Suite", a dance depicting several aspects of village life among the Wanyika Tribesmen of South East Kenya, and "Bamboche", a joyous Congo dance.

Miss Beckford began at the age of three to study all phases of theatrical dance with Florelle Batsford of Oakland. Her training in primitive dance continued as a member of the Kathryn Dunham Company. She toured with the group in the United States and Canada and later served as guest instructor at the Kathryn Dunham School in New York.

Currently Miss Beckford maintains a school of primitive dance in Oakland and serves as Director-Chore-

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NOTICE TO CONVENTION PUBLICITY DIRECTORS:

You are welcome to send us news and photos of your own organization's activities this past summer. It goes without saying—if we don't receive the material, we can't print it.

ographer of her own performing company.

Miss Beckford's training in modern dance has paralleled her career in primitive. While at the University of California, she danced with Orchesis, the honorary dance society under the director of Caryl Cuddeback. Later she became a member of San Francisco's Halprin-Lathrop modern dance company. In 1946, Miss Beckford established the modern dance section of the Oakland Recreation Department. She continues to serve as teacher-director of the organization.

KNOW YOUR BALLROOM DANCING

By THOMAS & ROGERS

NOTE: Dance Digest is presenting a new department entitled: "Know Your Ballroom Dancing," conducted by Thomas and Rogers. The steps which will appear each month are designed to give the beginning ballroom dancer authentic knowledge of accepted standards in the English or International style of ballroom dancing. Any questions concerning ballroom dancing may be directed to:

KNOW YOUR BALLROOM DANCING, c/o Dance Digest.
376 Almaden Avenue, San Jose 10, California.

(For an interesting article and talk given by Mr. Thomas before the National Ballroom Operators Association in New York City last year, see the January 1958 issue of Dance Digest. A few copies of this issue are still available at 35¢ each.)

CHERRY-PINK-TANGO

Record: Decca 29510 — Guy Lombardo

Presented by Thomas and Rogers

Position: As Directed — instructions are for man ladies opposite.

TAG

WING

FWD,	FWD,	WAIT,	WAIT:	BACK,	RECOVER:	FWD,	SIDE,	CLOSE:
L	R			L		L	R	L
S	S	Q	Q	S------S		Q	Q	S

Semi-closed pos, turning L, M steps Fwd L, Fwd R, and HOLDS, 2 counts (while lady steps around R, L, and Fwd into a corté). M steps back L into corté, recovers, and Steps Fwd L, Side R and close L to R. M now facing LOD.

PROMENADE POSITION TURN

FWD,	FWD,	TURN,	TURN,	BEND:	AND RECOVER
L	R	L	R	L	
S	S	Q	Q	S-------S	

In Open Promenade Pos, inside hands joined, M steps Fwd L, Fwd R, turns L face in two steps (LR) making a complete turn to again join inside hands and bends the left knee in a "Check" step, facing LOD, and Recovers to face partner; **Lady complete opposite.**

REPEAT — Promenade position turn and end with corté (Fwd Rock Back)

FWD,	FWD,	TURN,	TURN,	BEND:	RECOVER:	FWD,	ROCK,	BACK
S	S	Q	Q	S-----S		Q	Q	S

Repeat sequence above and end in closed position with a Fwd L, Rock R, Back L into corté.

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- **Dance students make better school students.**
- **A few important "don'ts".**
- **No delinquency problem with dance students.**
- **Dancing's physical benefits.**

BOOKLET-2 (12 pages)

Makes an excellent "follow-up" in the event that a prospective dance student fails to enroll on the original inquiry. A few of the subjects covered are:

- **A word about dance recitals.**
- **Don't be a "stage-mother".**
- **Should students give their dance teacher credit?**
- **Should dance students be paid for performing?**

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